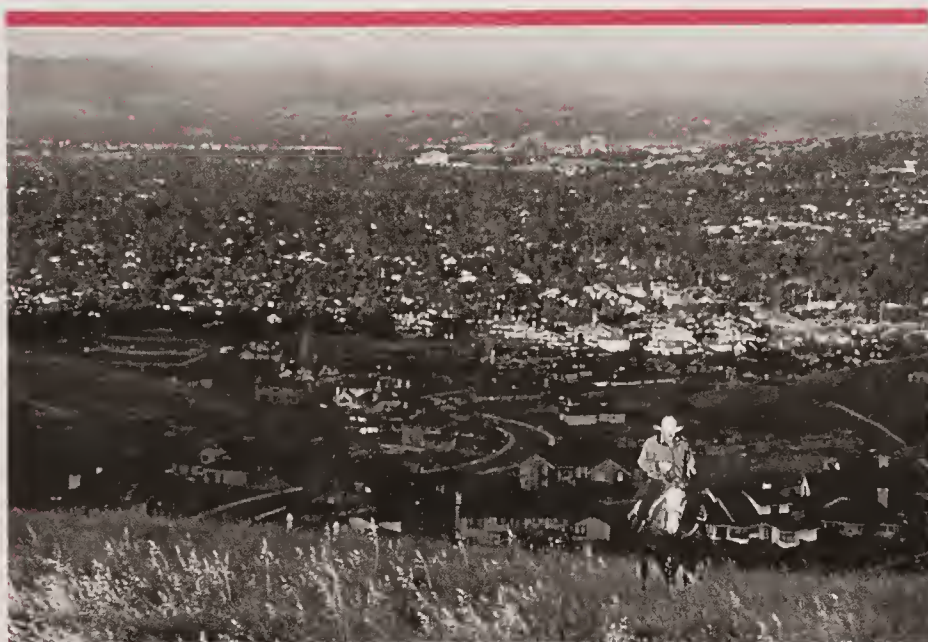


## CALIFORNIA AT THE NEW MILLENNIUM: SEVEN COMMUNITY HERITAGE GRANTS ANNOUNCED

**C**ultural organizations must take a leadership role in strengthening community life. Acting on that conviction, the California Council for the Humanities, in partnership with the James Irvine Foundation, has awarded a total of \$300,850 in Community Heritage Grants to seven projects throughout the state. These projects will encourage collaboration locally among cultural agencies/institutions (libraries, museums, public radio and television stations, and other organizations) to explore how the places in which we live and the stories attached to those places shape how we imagine our communities.

"We think individuals and communities are strengthened by understanding and sharing their histories," CCH Executive Director James Quay said in announcing the grants. "And it seems to us that this is exactly the kind of strength that communities need when attempting to resolve some of their most vexing issues. So we're very excited to be able to begin testing this idea through the activities of these exceptional projects."

Each project will be led by a local cultural or educational nonprofit, which will administer the grant for local coalitions of two or more cultural organizations. The seven winning organizations were among 222 that responded to the original 1998 Requests for Proposals from CCH. Local project activities — including community history exhibits, interactive Web sites, heritage bicycle tours, community radio programs, poetry readings, and picnics — will unfold over the next 18 to 24 months.



Above Walnut Creek. (Photo by Matt O'Brien) From "Back to the Ranch," an exhibit of the "Traditions in Transition" project.

All of the Community Heritage projects address some common issues while finding links between

*Taken together, these projects provide a multi-textured portrait of California at the dawn of the new millennium.*

past and present community issues. Chief among them is the challenge of sustaining a vibrant

community life in an increasingly diverse society. "But," cautioned Ralph Lewin, who directs the community initiative for CCH, "these projects are quite distinct, each with its own local stamp. Taken together they provide an extraordinary, multi-textured portrait of California at the dawn of the new millennium."

Over the next two years, project leaders will meet regularly with each other to evaluate their individual efforts and the initiative as a whole. CCH plans to periodically disseminate information about the projects and the lessons learned.

Full descriptions of the seven winning projects appear on page three. For more general information about the Community Heritage Grants program, and about the California Humanities Network, go to [www.thinkcalifornia.net](http://www.thinkcalifornia.net).

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Japanese American military intelligence linguist Kenneth Uni, Hawaii, U.S. Army, interrogating prisoner of war, Solomon Isles, WWII. (Photo courtesy of Vox Productions). From *Color of Honor: The Japanese American Soldier in WWII*, one of the 15 thought-provoking, full-length documentaries featured in CCH's Film & Speaker Program.

### FILM & SPEAKER MINI-GRANTS AVAILABLE

If your nonprofit group would like to sponsor a high-quality, inexpensive public-interest program for your community, consider hosting a *Film & Speaker Program*. CCH offers mini-grants of up to \$500 to defray the cost of presentations; we provide award-winning films on California's most substantive issues, and we also connect you with qualified scholars to lead insightful, engaging public discussions.

For a program flyer, including an application, or more information, contact the CCH office nearest you.

*The California Council for the Humanities is a state-based affiliate of the National Endowment for the Humanities. Humanities Network is published quarterly and mailed to anyone who requests it from the San Francisco office.*



# WHAT WILL THE INTERNET BRING US?

By William Deverell  
History News Service

**W**hat is the Internet? Is it a technological godsend? Is the Internet the ultimate solution to problems of (pick one, or pick many) communication, commerce, travel, learning, teaching, thinking? Much of the promise of the Internet is no doubt real. But maybe some of the claims about what it can, or will, do are exaggerated? Maybe a little historical perspective is in order?

The Internet is the transcontinental railroad of our time. Think about it. Like the Internet, which the Department of Defense created in 1969, the transcontinental railroad (completed exactly a hundred years earlier) brought technology to bear on people's lives in new and remarkable ways. When the Union Pacific met up with the Central Pacific at Promontory Point in 1869, a single track had been thrown across the nation and America's two coasts forever linked.

Just like the Internet, the railroad opened new worlds of work and commerce. Just like the Internet, it obliterated older notions of time and space. People could travel places they never would have imagined going, and they could do so with remarkable speed. Americans connected with one another differently than they had before. Many saw the railroad as a message from God to His most favored nation, announcing the arrival of the Railroad Age.

Now we live in the Internet Age. And so much of that hyperbolic

language of the railroad past is being assigned to the promise of the Internet. The Internet will do this, it will do that: it will make the world better (richer, faster, smarter) for everyone, for all time. Yet if we take the historical analogy seriously, maybe we should be a little cautious about suggesting what the technological sinews of our age will do for us.

A hundred and thirty-one years ago, the writer Henry George wondered, in a famous essay, "What the Railroad Will Bring Us." He questioned whether all the hype about the transcontinental railroad ("this railroad that we have looked for, hoped for, prayed for so long") could possibly come true. Like the Internet, the railroad did change, speed up, and alter the world. But no matter the wishful thinking, it couldn't possibly be a force for universal good.

The railroad could, and did, create immense, almost unfathomable, fortunes overnight, but of course for only the very few. What the technology titans did with their wealth was not at all clear or foreordained. Like the Internet, the railroad could only be as "good" as the larger society determined. If its owners and supporters and regulators and users wished it to be a force of good, then it had a chance to be so. The technology itself didn't think or feel or act. The railroad itself didn't believe in democracy or equality or egalitarian distribution of goods and services.

The railroad, like the Internet today, was not just one thing. Nor is the Internet. Both sprang from complex collections of ideas and

hardware, of labor, capital and vision. The excitement and the promise of the technology was, and is, almost palpable. But there is a catch. "We cannot," Henry George cautioned, "escape the great law of compensation which exacts some loss for every gain."

Henry George knew the railroad for the good it could provide; but he knew as well that its beneficence would not be equally distributed throughout an unequal society. That, he suggested, would be asking far, far too much of technology.

We should keep this old, but still timely, caution in mind as we move through the Internet Age. Assumptions and presumptions

about the ways in which the Internet will "do good" must be accompanied by watchdog vigilance. Technology and democracy do not necessarily attract one another. We must insist upon their affinity if the Internet Age is to live up to its promise.

*Editor's Note: William Deverell, associate professor of history at the California Institute of Technology, is currently a Fellow at the Center for Advanced Study in the Behavioral Sciences at Stanford. He is a writer for History News Service and the author of Railroad Crossing: Californians and the Railroad, 1850-1910 (1994). Deverell has served on CCH's board since March 1997.*

## EVERY COMMUNITY HERITAGE PROPOSAL WAS WORTHY OF FUNDING

by James Quay  
Executive Director

Exactly one year ago, in the fall 1998 issue of *Network*, CCH announced a request for proposals for community heritage projects. These projects were to encourage local collaborations among cultural organizations to explore how the places in which Californians live and the stories attached to those places shape the way we imagine our communities. Earlier this spring CCH awarded planning grants to 16 organizations, and at the July 15 deadline, the Council received 26 applications. Now we are pleased to announce that awards have been made to seven organizations.

Even before any of the projects are underway, we are encouraged by the response to this initiative. First, we are encouraged that so many people and organizations are willing to come together to explore their community's heritage. Second, we are encouraged that the proposals came from every region of the state. Third, we are encouraged that the proposals are so imaginative, varied, and thoughtful.

The seven projects that have been awarded CCH funding are all described elsewhere in this issue, but I want to say a few words about those that did not receive funding. Seasoned applicants for grants, including us at CCH, have all received a letter of rejection at some point in our careers. The letter informs them that someone regrets to inform them that their proposal has not been funded, and that funds were limited and proposals numerous. CCH's version of this letter ends with the hope

that despite CCH's inability to fund the proposal, it might go forward in some form.

This is more than a pious cliché. We know that a lot of work and commitment goes into the development of a proposal, particularly one that calls for inter-organizational collaboration and addresses a subject like community heritage. So we naturally hope that the groundwork of making connections between organizations and

inspiring enthusiasm for a project will not end with the receipt of a letter of rejection.

Moreover, the activities proposed by projects CCH could not fund are every bit as needed as the activities proposed by those we could: sharing of stories between newcomers and old-timers;

sharing of stories between generations; the examination of community celebrations and the ethnic transitions of neighborhoods; the discussion of persistent stereotypes and cherished myths. Our communities need more, much more of this kind of enterprise.

During the course of the projects, we'll be bringing the project directors together to discuss the progress of their project and to help us determine appropriate ways of evaluating their impact. How do such activities strengthen community life and foster multi-cultural understanding? One year from now, we hope to have something of an answer.

In the meantime, I invite you to learn more about the projects by visiting [www.thinkcalifornia.net](http://www.thinkcalifornia.net). And to think about how your own community's heritage might be examined and shared with others.

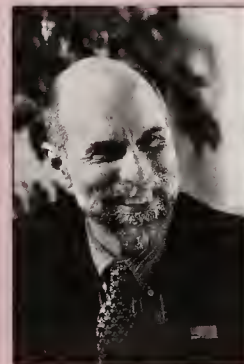


Photo by Jason Dohy



**Dame Shirley in Cyberspace**

As part of CCH's History Alive! program, Kate Magruder's Chautauqua performance was videoconferenced to several California schools and libraries. The project was funded by an LSTA (Library Services and Technology Act) Grant provided by the California State Library and was produced in partnership with KCET public television and Pacific Bell.



# Community Heritage Grants



Bob Fletcher holding a photo of his friends Al and Mary Tsukamoto, whose farm and equipment he maintained in pristine condition during the four years the family was interned in Arkansas during WWII. (Photo by Gerry Tsuruda.) From "Silent Harvest," an exhibit of the "Traditions in Transition" project.

## Boyle Heights

*Project Director: Son Kim, Ph.D.*

*Lead Sponsor: Japanese American National Museum*

*Grant Amount: \$40,000*

Bordered by Little Tokyo, downtown, and East Los Angeles, L.A.'s Boyle Heights was L.A.'s most heterogeneous neighborhood between 1920 and 1960. During the second quarter of the century, Jews, Japanese Americans, Russian Molokans, African Americans, and people of Armenian, Italian, Chinese, Korean, and Mexican descent all called Boyle Heights home; in the 1960s, the neighborhood transitioned to being primarily Latino. In "Boyle Heights: Neighborhood Sites & Insights," the Japanese American National Museum will explore the transformation over time of this urban area and examine its complex social dynamics. The project has five segments: oral history interviews and workshops, a radio documentary series, a photo collection day when community members can share their family albums and stories, a public tour of Evergreen Cemetery, and a public symposium. The project will also record the voices of past and present residents, and "Boyle Heights" organizers plan to invite former residents back to the area to engage in meaningful dialogue with those who live there now.

## Faces of Fruitvale

*Project Director: Holly Alonso*

*Lead Sponsor: Spanish-Speaking Citizens Foundation*

*Grant Amount: \$40,000*

In the bustle of contemporary urban life, identity is often unsupported by a web of tradition or age-old connections between people. The possibility of a "commons" – a space held in common and a sense of joint responsibility for the common good – seems to be ruled out. "Faces of Fruitvale" will explore issues of identity, diversity, and the commons in relation to the multiethnic neighborhood of Fruitvale, the former "second downtown" of Oakland. Scholars, writers, community members, and staff will collect stories, photos, key works, concepts, and symbols of Asian, African American, Latino, Native American, and European American youth, families, and individuals via neighborhood gatherings over a period of eight months. The exhibit of materials gathered during this process, "Faces of Fruitvale," will be shown first in store windows on Fruitvale's main commercial street and then in other venues. The project also includes three radio broadcasts and a public events series.

## Goleta Community Heritage Project

*Project Director: Beverly J. Schwartzberg*

*Sponsor: Goleta Valley Historical Society*

*Grant Amount: \$50,000*

The Goleta Valley, located outside of Santa Barbara, is the largest unincorporated metropolitan area in California. Although home to over 73,000 individuals and the University of Santa Barbara, Goleta has no local government or distinctive image that draws on its history and public planning; it receives little attention as a community. The Goleta Valley Historical Society is heading a group of organizations to participate in the "Goleta Community Heritage Project," which will raise awareness by helping people explore the themes of environment, housing, economic development, and community development. Three months will be devoted to each theme, with a variety of activities scheduled, including neighborhood tours, a reading group, public forums, and a "tell a story" program conducted in the local newspaper and on a Web site. One goal of this heritage project is to improve documentation of Goleta Valley history and improve community archives to include stories previously excluded, such as those of recent immigrants.

## The "Good War"

*Project Director: Kate Magruder*

*Sponsor: Ukiah Players Theatre*

*Grant Amount: \$32,200*

Acting on the belief that the past can still pull people together today to explore the connective tissue of our common humanity, the Ukiah Players Theatre will spend the six months between Veteran's Day and Memorial Day creating opportunities for its community to examine the unresolved trauma of WWII upon local history and present-day issues. The "Good War" project seeks to connect people, particularly those who weren't alive during the war but who today feel the effects of the period's racism and dislocation, through activities ranging from a Book-Club-of-the-Month, which will bring together scholars and local residents to discuss books about WWII and life in a small town, to Memoir Writing Seminars where elders can share their WWII memories with a multigenerational audience. Other highlights include a photographic exhibit of Ukiah's many faces, which will feature the Native Americans who were involved in the war effort, and a dramatic program called "Telling the Truth in a Small Town" that will allow other community voices to be heard and understood.

## Living Biographies

*Project Director: Jan Kraepelien*

*Sponsor: KEET-TV, Humboldt County*

*Grant Amount: \$50,000*

At a meeting of North Coast community leaders a few years ago, a Karuk leader suggested a project that would transfer historical and cultural knowledge from the oldest generations to the young through face-to-face contact, as had been traditionally done among Native peoples, but with the modern addition of preserving this knowledge on video and audio tape and sharing it with the larger community, as well as with the future. As a result, North Coast PBS station KEET, leading a partnership of local non-profit, public, educational, and media institutions, has created "Living Biographies," a project to record and present cross-generational interviews of elders of all cultures, followed by extensive community forums. The project includes community-based identification of themes, story-tellers, and knowledge bearers; selection of elders for video and audio taping; interviews to be conducted and broadcast over two years; community-wide forums, involving elders, culture bearers, and scholars, as well as the public; and permanent archiving.

## Re-envisioning the L.A. River

*Project Director: Robert Gottlieb*

*Lead Sponsor: Occidental College*

*Grant Amount: \$48,650*

The 53-mile-long Los Angeles River, which runs through an area that has fewer parks per capita than any other city in the country, has been alternately forgotten and disrespected; about 43 miles of the river's channel is encased in concrete. With this award, a group of agencies headed by Occidental College and the Friends of the Los Angeles River will host a series of gatherings that explore how the L.A. River has emerged at the heart of Los Angeles political and civic life. The project will examine the relationship between politics and nature, culminating in speeches by Los Angeles mayoral candidates about what the River means to the community. In October, a riverside bike tour gives participants a chance to hear scholars and culture bearers discuss history and revitalization opportunities; in February, the "Community Voices about the River" event will feature readings and representations of the River experiences of community members. An exhibition will juxtapose the local art with city archival materials, and images of the River from over 70 years of Hollywood films will be used in a scholar-led discussion about the area's history and what movie studios located on the banks today can contribute to the re-envisioning process.

## Traditions in Transition

*Project Director: Kevin Boyle*

*Lead Sponsor: California Museum of Photography, UC Riverside*

*Grant Amount: \$40,000*

An air-conditioned supermarket produce aisle is as close as many Californians get to a harvest today. Although agricultural lands were once the protected center of civilization, that same land is now being sold for residential development. What is being traded away, in terms of culture, tradition, and a connection to the land? Through "Traditions in Transition," the UC Riverside/California Museum of Photography will look at recent transitions in agriculture state-wide. At the heart of the project are two photographic exhibitions, Matt O'Brien's "Back to the Ranch" and Gerry Tsuruda's "Silent Harvest," both by native Californians who were raised within the ranching and family farm cultures they document. Integrated with these exhibits will be readings, exhibition essays, an independent radio production, public discussions, and guided public response on an interactive Web site. Community members will be able to craft descriptions of their lives and heritage in photography and writing workshops; resulting photos, texts, and Web responses will be time capsule records of the impact of technology and urbanization on agricultural communities.



# FALL Calendar

The public humanities programs listed on these two pages were either created or supported by the California Council for the Humanities. Please note that dates and times should be confirmed with the local sponsors. These listings are often provided to CCH well before final arrangements are made.

Please also check the monthly calendar listings on the Council's world wide web pages at <http://www.calhum.org/calendar.html>.

## EXHIBITS

**Thru Nov. 10** **"Gold Fever! Untold Stories of the California Gold Rush,"** the Council-commissioned, multidimensional traveling exhibit about the California Gold Rush, with additional displays about the Gold Rush's impact on the Corona area. Heritage Room, Corona Public Library, 650 South Main Street, Corona. 909/736-2386.

**Thru Dec. 31** **"Parallel Journeys: Migration to San Marcos, 1873-1998,"** an exhibit of photographs and artifacts, connects the migration and settling experience of early residents with that of more recent immigrants. San Marcos Historical Society and Museum, 270 W. San Marcos Blvd., San Marcos. 760/744-9025.

**Thru Dec. 31** **"Gold Fever! Untold Stories of the California Gold Rush,"** the Council-commissioned, multidimensional traveling exhibit about the California Gold Rush, with additional displays about the Gold Rush's impact on the Monterey area. Monterey Museum of Art, 559 Pacific Street, Monterey. 408/372-7591.

**Thru Dec. 31** **"Votes For Women: Unfinished Business,"** a CERA-sponsored traveling exhibition, chronicles women's struggle for political equality in the U.S. Old Courthouse Museum, 211 W. Santa Ana Boulevard, Santa Ana. 714/834-3703.

**Thru Jan. 9, 2000** **"Diagrams of the Cosmos: The Mandala,"** an exhibit offering a multicultural exploration of religious, historical, and artistic expression using the mandala, a symbolic representation of the universe. Fullerton Museum Center, 301 North Pomona Avenue, Fullerton. 714/738-6545.

**Thru Feb. 2000** **"Streams and Dreams: Fly Fishing and Conservation,"** an exhibit exploring the history and cultural importance of fly fishing, as well as environmental aspects of the sport. Chico Museum, 141 Salem Street, Chico. 530/891-4336.

**Nov. 12–Jan. 16, 2000** **"Sunset Magazine: One Hundred Years of Western Living 1898-1998"** is a CERA-sponsored exhibit exploring the evolution of one of the premiere lifestyle magazines in the country and its influence on American lifestyle, from the popularization of the barbecue to the use of innovative technologies in home design. Turtle Bay Museums and Arboretum on the River, Redding. 530/242-3135.

**Nov. 15–Feb. 1, 2000** **"Gold Fever! Untold Stories of the California Gold Rush,"** the Council-commissioned, multidimensional traveling exhibit about the California Gold Rush, with additional displays about the Gold Rush's impact on the San Mateo County area. San Mateo Historical Society, 777 Hamilton Avenue, Redwood City. 650/299-0104.



Sweetwater River Cutting through Devil's Gate, Natrona County, Wyoming. From the CERA's "Overland" traveling exhibit. (Photo by Greg MacGregor)

**Nov. 16–Jan. 11, 2000** **"Overland: The California Emigrant Trail, 1841-1870,"** a CERA-sponsored exhibit of contemporary images of the pioneer trails juxtaposed with excerpts from pioneer diaries and other commentary. Corona Public Library Heritage Room, 650 South Main Street, Corona. 909/736-2386.



Montgomery Street, San Francisco, 1851. From CERA's "Gold Fever!" traveling exhibit. (Photo courtesy of Oakland Museum of California)

**Jan. 10, 2000–Mar. 25, 2000** **"Gold Fever! Untold Stories of the California Gold Rush,"** with additional displays about the Gold Rush's impact on the Merced area. Merced County Courthouse Museum, 21st and N streets, Merced. 209/723-2401.

**Jan. 15, 2000–Mar. 25, 2000** **"Votes For Women: Unfinished Business,"** a CERA-sponsored traveling exhibition, U.S. Community Memorial Museum, 1333 Butte House Road, Yuba City. 530/822-7141

## EVENTS

**Oct. 27** Scholar/performer Charlie Chin portrays Gold-Rush era healer Yee Fung Cheung in a "History Alive! Chautauqua." 6 p.m. San Francisco Public Library, 100 Larkin Street, San Francisco. 415/557-4595.

**Nov. 6** **"Somebody Cares: Non-Nikkei Contributions to the Community"** is the tenth program in a year-long lecture/discussion series examining themes related to the **"Common Ground: The Heart of Community"** exhibit. 1 p.m. Theater Gallery, Japanese American National Museum Historic Building, 369 First St., Los Angeles. 213/625-0414.

**Nov. 6-7** **"The California Indian Storytelling Festival, Symposium and Emerging Voices Program"** features workshops, panel discussions, and storytelling performances with elders and other culture bearers. The two-day program explores and exemplifies the diversity of cultural traditions within California Indian life. Ohlone Community College, 43600 Mission Boulevard, Fremont. Call 510/794-7253 or go to <http://www.cistory.org/festival> for more information.



**Nov. 10** Historian Doris Dwyer portrays **Sarah Royce**, mother of philosopher Josiah Royce and one of the few women to leave behind an account of her journey overland during the Gold Rush, in a CCH **"History Alive! Chautauqua."** 6 p.m. San Francisco Public Library, 100 Larkin Street, San Francisco. 415/557-4595.

**Nov. 11-14** In four **"Telling the Truth in a Small Town: World War II"** performances, eight community members will share stories about the impact of World War II on their lives. At successive performances, scholars **Kate Magruder, Charles Wollenberg, Gaye LeBaron** and **Frank Tuttle** will deepen the context of these stories and facilitate audience discussion of the continuing impact of WW II. The performances are part of the **"Good War" Community Heritage Project.** Ukiah Playhouse, 1041 Low Gap Road, Ukiah. 707/462-1210.

**Nov. 13** Professor **James Santucci** of CSU Fullerton presents a slide lecture on the **"Life of the Buddha as Illustrated through South, Central, and East Asian Buddhist Art."** Held in conjunction with the **"Diagrams of the Cosmos: The Mandala"** exhibit. Fullerton Museum Center, 301 North Pomona Avenue, Fullerton. 714/738-6545 for times and more information.

**Nov. 14** Scholar/performer Dan Lewis portrays **Mariano Vallejo**, the "First Citizen of California," who held both military and civil authority over a vast area of Northern California during the Mexican period. A CCH **"History Alive! Chautauqua."** 2 p.m. Huntington Library, 1151 Oxford Road, San Marino. 626/405-2100.



*Ruins: A History of Appropriated Objects is part fake newsreel, part diffusionist rant. From one of the presentations of "Cine Club! Monthly Latino Film & Video Series." (Photo courtesy of Ronnie Garver)*

**Nov. 17** **"Ruins: A History of Appropriated Objects,"** an experimental documentary, will be screened, followed by a discussion led by Jesse Lerner. This is the fifth of six programs in the **Cine Club! Monthly Latino Film and Video Series.** 6:30 p.m. San Diego Public Library, 820 E Street, San Diego. 619/230-1938.

**Nov. 18** Scholar/performer Dan Lewis portrays **Mariano Vallejo**, the "First Citizen of California," who held both military and civil authority over a vast area of Northern California during the Mexican period. A CCH **"History Alive! Chautauqua."** 7:30 p.m. Monterey Museum of Art, 559 Pacific Street, Monterey. 831/372-5477.



*Historian Doris Dwyer as Sarah Royce in a History Alive! Chautauqua performance. (Photo by Mike Blumenstadt)*

**Nov. 18** Historian Doris Dwyer portrays **Sarah Royce**, mother of philosopher Josiah Royce and one of the few women to leave behind an account of her journey overland during the Gold Rush, in a CCH **"History Alive! Chautauqua."** 7 p.m. Corona Public Library, Heritage Room, 650 South Main Street, Corona. 909/736-2386.

**Nov. 20** **2<sup>nd</sup> Annual J.B. Phillips Fisheries Symposium** will explore the rise and fall of the sardine canneries of Monterey. Through lectures, historical photos, videos and oral histories, the symposium will examine the ways in which immigrant populations working the fisheries shaped Monterey's current diverse community. Maritime Museum of Monterey, 5 Custom House Plaza, Monterey. 831/372-2608.

**Nov. 20** Scholar/performer Kate Magruder portrays **Dame Shirley**, author of vibrant, first-hand accounts of life in the California gold fields, in a **"History Alive! Chautauqua."** 2 p.m. San Mateo County Historical Society, 777 Hamilton Avenue, Redwood City. 650/299-0104.

**Nov. 20** Scholar/performer Roberto Garza portrays **Pio Pico**, the last governor of Mexican California, in a CCH **"History Alive! Chautauqua."** 7 p.m. El Camino College Center for the Arts, 16007 Crenshaw Blvd., Torrance. 310/660-3748.

**Nov. 21** José Rivera portrays **José Jesus**, the leader of the Siakumne Yokuts who became known as the "Christian Horse Thief," in a CCH **"History Alive! Chautauqua."** 2 p.m. Tulare Historical Museum, 444 W. Tulare Avenue, Tulare. 559/686-2074.

**Dec. 12** **"Film Screening"** is the eleventh program in a year-long lecture/discussion series examining themes related to the **"Common Ground: The Heart of Community"** exhibit. 1 p.m. Theater Gallery, Japanese American National Museum Historic Building, 369 First St., Los Angeles. 213/625-0414.

**Dec. 15** **"Aztlán and Viet Nam"** is a screening and discussion led by **George Mariscal** and **Claudio Fenner-Lopez** exploring the impacts of the Viet Nam war on Chicano community. This is the last of six programs in the **Cine Club! Monthly Latino Film and Video Series.** 6:30 p.m. San Diego Public Library, 820 E Street, San Diego. 619/230-1938.



*Artist Sara Bates and friends with her mandala installation. From "Diagrams of the Cosmos: The Mandala." (Photo courtesy of Fullerton Museum Center)*

**Dec. 19** Professor **Zena Pearlstone**, a Native American art historian at CSU Fullerton, discusses the relationship of Buddhist and Hindu mandala art to the work of Cherokee artist Sara Bates. Held in conjunction with the **"Diagrams of the Cosmos: The Mandala"** exhibit. Fullerton Museum Center, 301 North Pomona Avenue, Fullerton. 714/738-6545.

**Jan. 12, 2000** The **"Goleta Community Heritage"** project begins with an introductory slide show and discussion. Goleta Valley Community Center. 805/681-7216.

**Jan. 19, 2000** Scholar/performer Sandra Kamusikiri portrays **Biddy Mason**, the former slave who played a prominent role in the early history of Los Angeles, in a CCH **"History Alive! Chautauqua."** 7 p.m. Los Altos Middle School PTSA, 700 Temple Avenue, Camarillo. 850/482-4656.

**Jan. 22, 2000** The **"Goleta Community Heritage"** offers a guided walking tour of the local monarch butterfly preserves. 805/681-7216.



# Humanities News

## CCH Board to Meet December 10 in Los Angeles

The California Council for the Humanities' next quarterly board meeting will be held at the Fashion Institute of Design and Merchandizing in Los Angeles on December 10, 1999. For additional information, please contact the Council's San Francisco office at 415/391-1474.

## Clinton Nominates CCH's Dr. Pedro Castillo



In early September, President Clinton nominated CCH Board Member Dr. Pedro Castillo as one of seven people to be members of the National Council on the Humanities.

Dr. Castillo, of Watsonville, California, is Associate Professor of History and founding Co-Director of the Chicano/Latino Research Center at the University of California, Santa Cruz. He has also served as an Academic Specialist for the United States Information Agency in Peru, Ecuador, El Salvador, Mexico and Argentina. He lectures widely, often on Chicano history and politics and empowerment, and has served

as a consultant for a number of organizations, including the National Endowment for the Humanities. Dr. Castillo is author of *An Illustrated History of Mexican Los Angeles* and *The American Nation*.

Regrettably, if confirmed by the U.S. Senate, Castillo will be required to resign from CCH's Board, on which he has served since March 1999.

## Proposal-Writing Workshops Offered

The Council's program staff regularly schedules proposal-writing workshops for people interested in applying to the Council's grant program for the funding of public humanities projects, including lectures, exhibits, reading-and-discussion groups, film festivals, conferences, and symposia. The next deadline for major grants is April 1, 2000.

All proposal-writing workshops are free, but advance registration is required. When calling the office nearest you, please also request and read the current *Guide to the Grant Program* before attending the workshop.

### In Los Angeles:

Both public and media project grants will be discussed at all workshops. Space is limited at some workshops. For copies of the guidelines, reservations, and the latest information on times and locations, call 213/623-5993.

Nov. 16, Tues., 2-4 p.m. – Riverside Public Library

Dec. 2, Thurs., 2-4 p.m. – Long Beach Public Library (Co-sponsored by Assemblyman Alan Lowenthal)

Jan. 13, 2000, Thurs. 10:30 a.m.-12:30 p.m. – Lancaster Public Library

Feb. 3, 2000, Thurs. 2-4 p.m. – East Los Angeles Public Library

### In San Diego:

Both public and media project grants will be discussed. Call Amy Rouillard, program officer, at 619/232-4020 for reservations or more information. Space is limited, so please reserve early.

Nov. 9, Tues., 10:00 a.m.-12:00 noon – Malcom X Library and Performing Arts Center, Music Performance Room, 5148 Market St. (corner of Market & Euclid). For directions, please call the Malcolm X Public Library at 619/527-3405.

### In San Francisco:

No workshops are currently scheduled for the San Francisco area. For copies of the guidelines, reservations, and the latest information on times and locations for future workshops, contact Re-Cheng Tsang, program officer, at 415/391-1474.

## New Deadlines for Museum Assessment Program

Beginning in Fall of 1999, the Museum Assessment Program (MAP) of the American Association of Museums will have two IMLS grant deadlines each year: November 1 and March 15. Applications for all three MAP assessments will be accepted on these dates. Applications must be post-marked by the deadline dates and will be accepted on a first-come, first-served basis. Contact MAP at map@aam-us.org or 202/289-9118 for more information on how your museum can benefit from an Institutional, Collections Management, or Public Dimension Assessment.

## The American Woman's Path to Citizenship

*Editor's Note: Glenna Matthews, author of several books on American women's history, is giving public presentations in conjunction with CERA's Votes for Women: Unfinished Business, a traveling exhibit commemorating the 75th anniversary of the Nineteenth Amendment. Matthews' next talk in conjunction with the Votes exhibit will be Thursday, November 19, at 12 noon, at the Old Courthouse Museum in Santa Ana (714/834-3704). See Humanities Calendar, pp. 4-5, for more information on the exhibit. The following is an excerpt from American Woman's History: A Student Companion. (Copyright by Glenna Matthews. Reprinted by permission of Oxford University Press, Inc.)*



Most Americans take it for granted that women are citizens the same as men. Women's path to full citizenship, however, has been long and winding and has involved far more than winning the right to vote with the 19th Amendment in 1920.

Elizabeth Cady Stanton and Susan B. Anthony, two of the early leaders in the woman suffrage movement. (Photo courtesy of the Huntington Library.)

When the new nation came into being under the Constitution in 1789, according to the tradition of English common law—the basis for the legal system in the colonies—a husband controlled the body of his wife, to which he wanted unrestricted physical access. She could not be held responsible in the same way as a man, because if she were, her husband might forfeit his right to her body—that is, if she were jailed for debt, he would lose her domestic and sexual services. Since this assumption was so powerful, a married woman's citizenship was filtered through her husband's. He could probably vote and could almost certainly serve on juries, but she could not. Nor did she have any right to control her own property or to determine where the couple might live. Together, these restrictions are known as the doctrine of coverture.

Beginning in the late 1830s, some states began to pass reforms that allowed married women to own their own property. Then came the woman suffrage movement, which took many decades to achieve victory. Ratification in 1868 of the 14th Amendment, which granted citizenship and the right to vote to ex-slaves, offered the promise of helping women also achieve full citizenship because it spelled out the access to and privileges of citizenship more fully than ever before. But that promise would not be fully realized for 100 years.

Even after women received the right to vote in 1920, many more reforms would need to be made before all women were equal citizens. The Cable Act of 1922, for example, made it possible for an American woman to marry a foreign national without forfeiting her own citizenship (a right men already had). In 1952 women and men from Asia gained the right to become naturalized citizens for the first time. In 1971 in the *Reed v. Reed* decision, which dealt with the laws of executorship, the U.S. Supreme Court applied the 14th Amendment, with its citizenship provisions, to gender discrimination for the first time, overturning a case in which a father had automatically been made the executor of a son's estate. It was not until 1975 that the Supreme Court unequivocally gave women in every state the same right to serve on juries as men.

Since long before the settling of America, there had been two main routes to citizenship (for men): through the bearing of arms or through the ownership of property. That is, men who fought for their country or who were landowners were seen as having the necessary independence of will to enjoy the privileges of voting and other aspects of citizenship. Women, however, had neither of these options available to them when they began their drive for the vote, so they had to wage a prolonged campaign of protest instead. Now laws and judicial decisions have given married women the right to control their own property, and women can even join the military—although still not on quite the same basis as men, because the combat status is not precisely equal—but these are developments since 1980. In short, women's route to full citizenship has been unlike that of any other social category.



# Membership and Development News

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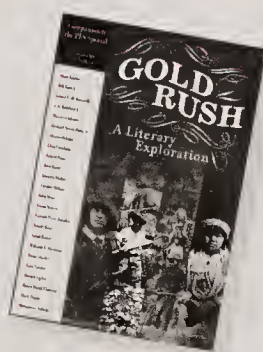
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# CALIFORNIA COUNCIL FOR THE HUMANITIES

The humanities explore human histories, cultures, and values. They inform the conversations that are vital to a thriving democracy. They provide a context for people to understand one another. They constitute our most important human inheritance.

The purpose of the California Council for the Humanities is to create a state in which all Californians have lifelong access to this shared inheritance. The Council's mission is to lead in strengthening community life and fostering multicultural understanding throughout California, through programming which provides access to the texts and insights of the humanities. The Council is an independent state affiliate of the National Endowment for the Humanities (NEH), and operates as a public-private partnership rather than as a governmental agency.

From 1998 until 2000, the Council will encourage and develop compelling public programming commemorating the events that led to the founding of the state of California 150 years ago and examining the continuing impact of those events today. The Council's own "Rediscovering California at 150" programs include "History Alive! Chautauqua" presentations featuring portrayals of major figures of the era; the creation of the anthology, *Gold Rush! A Literary Exploration* (in partnership with Heyday Books) and reading and discussion groups focusing on that anthology; a traveling Gold Rush museum exhibition (commissioned from the Oakland Museum); and a California Sesquicentennial grants program.

Council programs also include the California Exhibition Resources Alliance (CERA), which provides a means of sharing exhibits and programming among members of a network of smaller museums; *Matheread*, a family reading program in Los Angeles; and the California Humanities Network, a two-year community history and resource project supported by the James Irvine Foundation.

In addition, the Council conducts a competitive grants program. Since 1975, it has awarded more than \$13 million to over 2,000 non-profit organizations, enabling them to produce exhibits, film and radio programs, and lecture series and conferences on topics significant to California.

The Council is an independent, not-for-profit organization. It is supported by grants from NEH, corporations and foundations, and by contributions from individuals.

Major grant proposals are due on April 1 and October 1. Quick Grants - proposal planning grants, minigrants, film-and-speaker grants - are accepted on the first day of each month. Interested non-profit organizations should request a copy of the Guide to the Grant Program from the San Francisco office.

Page proofs for this publication were created on equipment donated by Apple Computer.

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## NEXT PROPOSAL DEADLINE: October 1, 1999

Proposals must conform to the 1997-1999 *Guide to the Grant Program*. Send 15 copies to the San Francisco office by the due date.

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